
Report To:	Regeneration Committee	Date:	28 October 2010
Report By:	Corporate Director Education and Communities	Report No:	RRC/10/10/AH/AM
Contact Officer:	Libraries Manager	Contact No:	01475 712347
Subject:	Museum Acquisition and Disposal Policy		

1.0 PURPOSE

- 1.1 The purpose of this report is to ask the Committee to approve an updated Acquisition and Disposal Policy for the McLean Museum and Art Gallery. The adoption and implementation of such a policy by the Inverclyde Council, the Governing Body of the McLean Museum and Art Gallery, is a requirement of the Museums, Libraries and Archives Council (MLA) Accreditation Scheme which sets nationally agreed standards for museums in the UK.

2.0 SUMMARY

- 2.1 This Policy is intended to replace the Acquisition and Disposal Policy approved at Committee in October 2005 and supersedes all previous and existing practices and policies, formal or informal, relating to the acquisition of items for the collections of the Museum.
- 2.2 The Policy represents the aims and plans of the Inverclyde Council at the time of its adoption in October 2010 and as such will be subject to revision as the Museum develops. It is intended that this policy should be reconsidered at least once every five years and no later than October 2015, and a revised statement brought before the Inverclyde Council for its agreement. Museums Galleries Scotland will be notified of any changes to the Acquisition and Disposal Policy.

3.0 RECOMMENDATION

- 3.1 That the Committee approves the attached Museum Acquisition and Disposal Policy to meet the requirements of the MLA Accreditation Scheme.
- 3.2 That the Policy is reviewed in no later than five years time.

4.0 BACKGROUND

- 4.1 The adoption and implementation of an Acquisition and Disposal Policy for the McLean Museum and Art Gallery by the Inverclyde Council, the Governing Body of the McLean Museum and Art Gallery, is a requirement of the Museums, Libraries and Archives Council (MLA) Accreditation Scheme for Museums in the UK.
- 4.2 The McLean Museum and Art Gallery currently enjoys Accredited Status within the Scheme and seeks to retain this status as it is a benchmark standard which attracts Government funding. Museums which do not meet the standard do not receive Government grants.

5.0 IMPLICATIONS

- 5.1 There are no implications for Finance, Legal or Personnel Services.
- 5.2 Equalities: Equality and diversity processes and procedures have been embedded in service planning and key officers have received Corporate Equality Champions training.

6.0 CONSULTATION

- 6.1 Legal Services have been fully consulted in this matter. Museums Galleries Scotland have also approved the document and confirmed that it meets the requirements of the Accreditation Scheme.

McLean

MUSEUM & ART GALLERY

Museum Acquisition and Disposal Policy 2010



Inverclyde
council

Definition of this document:	This document describes the acquisition and disposal policy of the McLean Museum and Art Gallery, Greenock.
Aims of this document:	To provide the McLean Museum and Art Gallery with an acquisition and disposal policy compliant with the requirements of the MLA's Museum Accreditation Scheme and as part of the Museum's Accreditation reapplication process due in Spring 2011.
Date of initial compiling	Previous policy compiled in 2005. This policy compiled in Summer 2010 in compliance with the revised standards of the MLA Accreditation Scheme in force at that time. This is a draft policy agreed by all the curatorial staff at the Museum on 19.07.2010.
Name of the compiler:	George A. Woods, Assistant Curator
Amendments:	Slight revisions made 6.9.2010 on recommendation of MGS

McLean Museum and Art Gallery Acquisition and Disposal Policy

Name of museum: McLean Museum and Art Gallery

Name of governing body: Inverclyde Council

Date on which this policy was approved by governing body: 2010

Date at which this policy is due for review: 2015

1. Museum's statement of purpose

"The McLean Museum and Art Gallery exists to enhance and enrich the learning, leisure and cultural experiences of people who live work and visit Inverclyde."

2. Existing collections, including the subjects or themes and the periods of time and /or geographic areas to which the collections relate.

Archives Collection

The Archives collection contains paper items relating to the personal, business and institution existences of individuals, groups and corporate bodies from within and without Inverclyde. There are currently 1,217 items in the Archives Collection, mostly single items but with a small number of fonds. The collection contains a wide range of material including personal letters, business records and other material relating to a wide range of bodies including former local authorities within the Inverclyde area. There are several items of significance within the collection such as manuscripts by James Watt and a major collection of First World War propaganda but most of the material is of limited Inverclyde significance.

Fine Art Collection

The McLean Museum's Fine Art Collection is one of the most interesting in Scotland and is the product of over 130 years collecting by the Museum. The first painting to become part of the Museum's collections was, appropriately, a 'Portrait of the late James McLean' in oil, which entered the collections in 1877. Until 1913 the bulk of the art collection was devoted to portraits of local people and views of the locality. This changed with the Mackellar Bequest. Peter H. Mackellar (1872-1911) was a local merchant who had interests in shipping and property. Peter Mackellar was one of the first to recognize the important effect that the presence of a large art collection would have on his fellow townfolk. To further the appreciation of art he arranged that on his death his large collection of 46 Victorian and Edwardian paintings should be made available to the public at large.

The original nucleus of the Caird Art Collection was the personal collection of Mr. Stuart Anderson Caird, a ship owner in Greenock who died in 1917. In 1917 he bequeathed his own picture collection to the McLean Museum, Greenock. At the same time he also bequeathed a sum of £6,000 to fund a trust that would purchase other works of art and add them to the collection 'for the promotion of Art in the town of Greenock'. Stuart Anderson Caird was anxious to ensure that the public should benefit to the maximum extent from his bequest and to that end he requested that the artworks were to be displayed in the McLean Museum, to be open for inspection by the public at all times the Museum is open, and that they were to be viewed free of charge.

Several other bequests and donations have made important contributions to the art collection. In 1939 a retired ship surveyor, Andrew Young, bequeathed his collection of 18 paintings to the museum. In 1961 William Y. Laurie, a former Greenockian, donated his large collection of works, adding to the increasingly important collection of marine art held by the museum. Miss Elizabeth T. Caird also gifted several important works to the collection. These are some of the major donations and bequests to the collection, the most recent large bequest being over 20 works from the Scottish Arts Council in 1998. There have also been many individual works bequeathed and donated by local people. The McLean Museum continues to exhibit the collection on a regular basis, loans works to major exhibitions as far afield as Japan and conserves this important collection for future generations.

The American art in the collection is defined as work which originates from the geographical area of the Americas and was created by American artists or by artists born elsewhere who spent most of their working career in America. The collection contains 10 oil paintings, 3 watercolours, 2 prints and 1 pastel drawing.

The collection comprises of works that date from the middle of the nineteenth century to around the First World War period. It includes works from the Tonalist school of artists such as Arthur Hoeber, George Hirst Bogert and Charles Warren Eaton. There also works by the Texan artist Julian Onderdonk and the Danish born still life painter Sören Emil Carlsen in addition to watercolours by Francis Hopkinson Smith. The collection also includes an oil painting by the American émigré painter Mark Fisher. There two etchings by James Abbott McNeill Whistler from his series on Venetian Life and a pastel drawing by Henry Muhrman, a Cincinnati artist who moved to Germany where he became a member of the Munich Secessionist and Berlin Secessionist Movements.

This collection represents a rather unusual and significant group of works for a Scottish or British collection. Many of the American artists represented have undergone a reassessment of their reputations in recent years with a concurrent revival of interest in the form of exhibitions, books and monographs. The presence of this group of works in the art collection enables Museum to mount exhibitions on a wider range of themes and to display other parts of the collection within a broader international context.

British Art includes paintings, drawings and sculptures executed by artists born in England, Wales or Ireland, or who worked in those countries for a significant part of their career. In the broader European context British Art has developed a unique and individual nature for although British artists have been subject to artistic influences from abroad, the relatively cultural isolation of Britain has created an artistic tradition with a separate voice and significance. The British Art collection contains 61 oil paintings, 54 watercolours, 43 prints, 3 drawings and 7 pieces of sculpture.

The collection contains works dating from the eighteenth century to the contemporary period. There are nineteenth century English landscapes, English Victorian narrative, history and genre paintings with several important artists from this period represented in the collection. Particularly noteworthy are a group of five watercolours on Italian and Spanish subjects by John Frederick Lewis and a group of oil paintings on Inverclyde subjects by the marine artist Robert Salmon. In addition there significant works of high quality by Sam Bough, Gerald L. Brockhurst, Sir Alfred East, Charles Napier Hemy, Louis Bosworth Hurt, Dame Laura Knight, John

Linnell, the elder; Lord Frederic Leighton, Frank Henry Mason, Sir Alfred John Munnings and works by the Irish artists Sir William Orpen and Seán Keating.

There a wide variety of printmaking techniques represented including engraving, aquatint, lithography and etching. Many of the works are early nineteenth century commercial prints but there also works by significant British printmakers such as William Daniell and William Henry Bartlett, William Lionel Wyllie, Augustus Edwin John and Edward Bawden. Of the drawings in this collection the pastel by Henry Tonks is a noteworthy work. The paintings by Robert Salmon and the prints by William Daniell and William Henry Bartlett are added interest because of their Inverclyde subject matter.

The collection also includes sculpture, the most notable work being a full length marble sculpture of James Watt by Sir Francis Legatt Chantrey, (currently housed in the Watt Library, Greenock). The rest of the collection consists largely of sculptural busts in plaster and marble. These include plaster copies of works by Sir Francis Legatt Chantrey and plaster works by unknown artists. There are also more modern sculptures, for example Aphrodite by Sir Charles Wheeler.

Although relatively small, the McLean Museum's British Art collection contains works of national and international importance such as those by John Frederick Lewis, Robert Salmon and Lord Frederick Leighton. This collection makes a substantial contribution to the overall quality of the Art Collection and plays a significant role in the Museum's exhibition programme.

Scottish Art includes paintings, drawings and prints by artists who were born in or spent a substantial part of their career working in Scotland. Scottish art developed a unique identity through the eighteenth, nineteenth and early twentieth centuries which, although sharing certain similarities with British Art, has been receptive to rather different continental influences and as a result has created its own voice in the world of the visual arts. The collection contains 309 oil paintings, 121 watercolour, 2 acrylic paintings and 3 mixed media works, 42 drawings and 155 prints.

This is an important collection of art works by Scottish artists from the eighteenth century to the present day and includes a work by almost every significant Scottish artist between 1800 and 1950. Of particular note are the groups of works by Inverclyde born artists, the Glasgow Boys and the Scottish Colourists. The collection includes Scottish prints dating from 1768 to the present day with many examples of prints made by leading Scottish printmakers and prints by Inverclyde artists.

The Scottish art collection is one of the more important Scottish public collections with works from many important artists. Portraiture in the eighteenth and early nineteenth century is represented by works from Allan Ramsay and Sir Henry Raeburn. Nineteenth century landscape paintings include works by Hugh William Williams, Horatio McCulloch, Waller Hugh Paton, Thomas Fairbairn, William Page Atkinson Wells and many others. Of particular note is the group of 8 paintings by William McTaggart and the five works by Robert Inerarity Herdman.

Other significant artists include many of the key figures in Scottish Art of the late nineteenth and early twentieth centuries. There are works in a wide variety of genres including landscapes. Scottish Victorian narrative and history paintings, portraits, architectural and wartime subjects by Sir William Quiller Orchardson, John Pettie, George Smith, John Guthrie Spence Smith, William Strang, James Lawton Wingate,

Muirhead Bone, John Duncan, George Houston, Robert Gemmell Hutchison, James Kay and John McGhie.

An important group in the development of Scottish Art in the later nineteenth century were the Glasgow Boys. They were a group of around 25 young artists rebelled against the established Scottish traditions. They were most active from around 1880 to 1900 and their work has since become internationally renowned. The Glasgow Boys are well represented in the McLean collection with significant works, including paintings and drawings, by Sir David Young Cameron, David Gauld, Sir James Guthrie, George Henry, Edward Atkinson Hornel, Sir John Lavery, Arthur Melville, James Paterson, Robert Macaulay Stevenson and George Henry.

Another famous group of Scottish artists are the Scottish Colourists. They were a group of four innovative artists who brought a French sense of style and colour to Scottish painting. Their vigorous style emphasised colour rather than detail and their work remains immensely popular to the present day. They had their greatest impact in the early twentieth century from around 1900 to 1930. The Scottish Colourists are also represented in the McLean collection with works by Francis Campbell Boileau Cadell (2 portraits), John Duncan Fergusson (2 landscapes) and Samuel John Peploe (a still life). Only works by George Leslie Hunter are absent from the collection.

The post Second World War period is also well represented with works from Stanley Cursiter, John MacLauchlan Milne, Alberto Morrocco, James McIntosh Patrick, Anne Redpath, Robert Sivell, Mary Nicol Neill Armour, Robert Henderson Blyth, William Crosbie, James William Hunter Cumming, David Ewart, William Russell Flint, William George Gillies and Alexander Goudie. Recent important additions include a group of drawings by the New Glasgow Boys.

Of particular importance is the Museum's unique collection of works by Inverclyde artists. The Inverclyde area has made a valuable contribution to Scottish art over the last two centuries producing artists of importance working in a wide variety of genres from the nineteenth century marine artist William Clark to the contemporary painter Alison Watt.

The collection has significant holdings of nineteenth century works by William Clark, John Fleming, and Patrick Downie in addition to works by, Thomas Carsell, James Guthrie, Peter Kerr, Thomas Reynolds Lamont, Robert Little, Norman MacBeth, William Cathcart Methven, John Stewart and twentieth century works by George Telfer Bear, Leonard Boden, Margaret Isobel Wright, William Scott, William Somerville Shanks, William Niven, Alexander Galt, Gavin Nicol, Dorothy Steel, Norman Edgar, James Watt, Iain Slack, Christie Cameron, Douglas Thomson and Ian McLeod.

The earliest prints in the collection are 'A View of Port Glasgow from the South East' and 'A View of the Town of Greenock', both dated 1768, by Robert Paul. From the early nineteenth century period there are coloured aquatints of Greenock and Port Glasgow by John Heaviside Clark, a group of prints after paintings by John Fleming of Greenock and lithographs of works by the marine artist William Clark. Most of the rest of the nineteenth century material consists of popular engraved reproductions of relatively little interest. From the 1890s onwards the quality of the collection increases with prints by acknowledged masters of the medium such as David Young Cameron, Robert Bryden and Muirhead Bone (24 prints). There is also a substantial holding of prints by the Greenock based artist William Niven (31 prints). Other

Inverclyde artists represented in the collection include William Scott, Malcolm McCoig and Douglas Thomson

The collection also includes sculptures, some are nineteenth century busts and others are more modern such as Phoenix by Benno Schotz. The most important piece with Inverclyde connections is a carved white marble bust of Robert Thom C.E. of Ascog 1774-1847 by Patric Park.

The Scottish Art collection is at the core of the Museum's Art collection. It is extensively shown as part of the long term display in the Art Gallery and is shown as part of a wide range of exhibitions throughout the year programme and, where possible, has been made available through the Museum's web site. The Scottish Art Collection plays a prominent part in enhancing the Museum's national and international reputation through loans to other institutions in the United Kingdom and beyond.

The European Art collection consists of paintings, drawings, prints and sculptures by artists who were born in continental Europe or who spent a significant part of their working lives there. The collection contains 18 oil paintings, 2 watercolour paintings, 2 acrylic paintings, 3 prints and seven pieces of sculpture.

Although small in number, the collection contains work by major European artists such as Eugène Louis Boudin, Jean-Baptiste-Camille Corot and Gustave Courbet. The collection also contains works by lesser known European artists from France, Italy, Russia and the Netherlands. In addition to works by nineteenth and early twentieth century artists there are also some contemporary work. The collection also includes some sculpture. There are several pieces by Italian sculptors. They include pieces by Raffaello Monti; Giovanni Giuseppe Fontana and Antonio Rosetti. The other pieces are less significant being plaster copies or in one case, a marble copy, in miniature, of Antonio Canova's The Three Graces. The two marble busts by Raffaello Monti, are significant due to the Inverclyde subject matter.

The works by Eugène Louis Boudin, Jean-Baptiste-Camille Corot, and Gustave Courbet are all of national or international significance as is the work by Alexei Alexeivitch Harlamoff. Of the works from a later period the painting by the Bande Noir artist Lucien Simon is an important work by an artist not usually found in British collections. These and the other European paintings broaden the collection significantly raises its status beyond that of a local collection of parochial interest.

Human History Collections

Archaeology

The Archaeology section of the Human History Collection largely consists of ancient Egyptian objects that were collected from the 1880s to 1914 as donations from the archaeological activities of the Egypt Exploration Fund. Many of the pieces came from digs carried out by the most eminent archaeologists of the day. It includes items discovered by Sir William Flinders Petrie, the founding father of British Egyptology and Édouard Naville, one of the most important nineteenth century European Egyptologists.

The only items in the archaeology collection which come from Inverclyde are a very few stone-age tools from the Kilmacolm area and a bronze age spear head. There is

also a small quantity of Roman and medieval material from London and some undistinguished foreign items, largely collected as souvenirs.

Egyptology was the key discipline in the development of archaeology and the modern understanding of ancient history. It remains central to a full understanding of the development of the ancient world. There are 417 Ancient Egyptian objects with a further library of 133 memorials and books on Ancient Egypt in the collection. The objects in the collection cover all periods of Ancient Egyptian history from the pre-dynastic Amratian culture of the Naqada period through the Old and New Kingdom dynasties to the Ptolemaic and Roman periods. The collection contains examples of objects such as pottery, shabtis, amulets, and scarabs in addition to carvings, stela and other funerary equipment. There is a small collection of pre dynastic pottery from el Amra.

The collection provides a good general selection of objects from many of the most important sites excavated by the Egypt Exploration Fund in the late nineteenth century. The sites include Abydos, Bubastis, Defenna, and Deir el-Bahri, Dendera, Diospolis Parva, El Mara, Aware, Herakleopolis Magna, Naukratis and Oxyrhynchus. The archaeologists involved in these archaeological digs were amongst the founding fathers of Egyptology and included Sir William Matthew Flinders Petrie and Henri Édouard Naville.

The collection contains pieces of national and international significance such as the mummy cartonnage from Herakleopolis Magna and the temple stone from the Great Temple of Bast at Bubastis. The collections are of ongoing relevance to researchers since they come from published archaeological excavations; this means they have a broader context of discussion. The main donor to this collection was The Egypt Exploration Fund, London

The collection contains relatively little from the Palaeolithic and Neolithic periods. There are currently 15 items consisting of flints, hammer stones and other stone tools. There is a group of 10 Palaeolithic flint implements from Milton Street, Kent and Palaeolithic stone axes from Ireland.

The Iron Age and Roman period includes material from the seventh century BC to the fifth century AD. Note: It does not include any material from the Inverclyde area, see Inverclyde Archaeology. There are 21 items, largely Roman ceramic pieces and sherds with paving bricks and sandals. There is also an ancient horseshoe from Tarsus, a Carthaginian oil lamp and a votive tablet from Carthage bearing an inscription incised in Phoenician referring to the deity Baal Hammon. The collection does not have any known Inverclyde, national or international significance, the most significant item in the collection is the votive tablet from Carthage.

The Medieval period contains material from 400 AD to the end of the sixteenth century. There are 10 items, such as ceramic items such as candlesticks, a tile, a carving of a stone head and a sandal. The items are mostly in a fragmentary condition and do not have any known Inverclyde, national or international significance.

The post Medieval Archaeological collection period contains items from 1600 AD to the present day. There are 11 objects and includes items from the wrecks of the Iona II and Orion. This material is of very limited significance.

The collection also has items recovered from various sites within Inverclyde. They date from the Palaeolithic Period and Bronze Age onwards and it includes items from the wreck of the Comet II and items from archaeological digs carried out at Newark Castle, Port Glasgow; Castle Levan, Gourrock and the site of the former Clyde Pottery Works, Greenock. The collection is of high significance for the Inverclyde area.

Human History Collection

The Human History Collection contains general British social history items which lack any specific Inverclyde connection. There are 2,220 items of this sort in the collection and they mostly date from the nineteenth and twentieth centuries. It includes a variety of domestic, personal and working items without any strong Inverclyde connections.

The amount of material directly relating to Inverclyde in the Human History collection currently stands at around 1,950 objects of all types. In order to clarify the nature and contents of this diverse collection it has been broken down into the broad themes described below.

There is material relating to social amenities, entertainments and hobbies and all forms of amateur and professional sporting activity in Inverclyde. There are 139 items in this group including awards, sporting medals, ceramic figures, trophies, cups and shields, sporting costume and equipment such as football jerseys. As such it contains objects of Inverclyde significance and documents an important part of the popular history of the area. A wide range of sporting activities are represented with medals, shields, trophies, associated ephemera and sporting equipment. The sports covered include swimming, football, boxing, bowling, tennis, cycling, and golf, sailing, rowing and running. Sport covers participation at both professional and amateur levels and as spectators

There is also material relating to social organisations and their activities in the Inverclyde area including material related to fraternal organisations and clubs, charities, trades unions, political organisations and other social and political organisations. A wide range of community organisations and activities are covered with the items represented including medals, regalia and associated ephemera.

Another important part of the collection covers material relating to the civic and political history of Inverclyde. There are included plaques, boards, police batons, badges and restraints, chains of office, medals, badges, glass and ceramics, textiles, uniforms, burgess tickets, burgh lamp glass, seals & dies, coats of arms for Inverclyde and its various constituent former burghs, weights and measures, commemorative trowels and other ephemera and a variety of souvenir ware. The items are related to the governing of Greenock, Gourrock and Port Glasgow, the growth of the burghs, including the incorporation of surrounding villages such as Wemyss Bay, Inverkip and Kilmacolm. The collection reflects civic responsibility for a wide range of public services such as policing, fire brigade, trading standards, transport, water supply and sewerage, housing, public health and public utilities. This material is of Inverclyde and national significance. The relatively early development and industrialisation of the Inverclyde meant that the burghs of Greenock and Port Glasgow were to the fore in creating and developing the idea and practice of municipal governance, setting a pattern that was to be emulated throughout Scotland and beyond. This collection is unique to Inverclyde and records the development, decline and regeneration of the area. In conjunction with the Watt

Library Archives it illustrates the development of the Inverclyde area as a civic authority from the late eighteenth century. The collection is strong in terms of civic initiatives and public services provided by the local authority. In terms of trading standards there is a good representation of objects and images that reflect public service provision such as weights and measures. Law and order is represented by material related to policing the city when this was under local authority jurisdiction. These areas are supported by material related to the other areas of burgh responsibility.

Material representing the religious life and traditions of the Inverclyde area is also included in this collection. There are ritual vessels from local churches, communion tokens and other objects relating to religious observance such as a group of communion tokens from local churches with the earliest token being from Greenock and dated 1706. The collection documents the many religious and faith based groups that have been established in the area and, in addition, there are items from faith based or inspired organisations, such as the Temperance movement. It also records the historical religious divisions in the area and includes sectarian and anti-sectarian objects such as sashes and ephemera.

The collection also contains material relating to the domestic, personal and family life of individuals and families in the Inverclyde area and covers a wide range of topics such as housing, domestic life, food, eating, drinking, smoking; heating, sanitation, cleaning, childhood, marriage and poverty.

There is a small group of items relating to education and health in the Inverclyde area. The type of object ranges from educational medals, a writing slate and a tawse to material from chemist's shops, equipment and instruments, nurses' uniforms and ophthalmic equipment, medical equipment and instruments, commemorative items and badges.

James Watt is the most famous person to have been born in the Inverclyde area. His discoveries and inventions helped to make Britain the world's first industrial power. This collection contains items that are personally linked with him and includes tools and other items used by him or invented by him. These items are of international significance.

The collection contains ship models from the early nineteenth century onwards. They are predominantly builder's models of vessels built by local shipyards with engine models made by local marine engineering companies. There are also engineering models relating to the sugar processing industry and other businesses. Some of these items are of Inverclyde and national significance. There are models of Comet, the first commercial steamship in Europe, models of important vessels built by Caird & Co. such as the Windsor Castle (the first steel ship to sail to India) and the Mona's Isle and vessels built by Scotts, Lithgow and other Inverclyde yards. The collection also includes Napoleonic Prisoner of War models in bone and a variety of ship models from non European cultures. The engineering models are also of significance and include a trunk engine made by Caird & Co. around 1860 in addition to a working model of a compound surface condensing steam engine made by John Gray, an apprentice of John Napier in 1838, an item of national and international significance.

Material relating to the shipbuilding industries is also included in this collection. The shipbuilding and ship repair industries were of enormous significance for the Inverclyde area and had at various times national and international significance. In

many ways these industries were the forces that defined the Inverclyde area in the later nineteenth and early twentieth centuries, creating much of what is now perceived as local tradition and heritage. As the predominant employer in the area for a century and a half these industries influenced several generations of local people in wide variety of fields beyond employment such as politics, education and social development.

The sugar processing industry is also represented in the collection with items such as product samples, engineering models and other equipment used in the industry. As a major Inverclyde industry sugar processing influenced the lives of many Inverclyde people. In the 250 years of its existence it led to Inverclyde becoming involved in many aspects of British foreign policy from the age of slavery to the colonial produce protection schemes of the twentieth century. This material not only has Inverclyde significance but also illustrates aspects of national and international trading activity.

The collection also contains material relating to the history of warfare and defence in the Inverclyde area and to the participation of the Inverclyde area in broader conflicts elsewhere. There are items relating to local militia, volunteers, defence units and regiments from the eighteenth century onwards. It includes badges, medals, uniforms, armbands. Armed conflict has played a significant role in the development of the Inverclyde area, especially the conflicts of the First and Second World Wars. The geographical location and industrial significance of the Inverclyde area has meant it has had a history of involvement in most of the conflicts of the British state from the Jacobite rebellion onwards including the Napoleonic wars, the South African wars and the conflicts of the twentieth century.

There is also material relating to working life in Inverclyde outside the industries listed above. These include items associated with rope making, whaling, banking, seafaring, tailoring, electronics and computer manufacturing, retailing and land transport within Inverclyde.

This collection is the largest collection of items with Inverclyde connections and as such it occupies a unique place. It documents the personal, working and social life of Inverclyde's inhabitants over the last five hundred years and as such it is valuable resource for Inverclyde residents and those researching Inverclyde's past.

World Cultures

The World Cultures collection of the McLean Museum has been an important part of the Museum's displays since its foundation in 1876. The collection grew as a result of the Inverclyde area's importance as a seaport and its involvement in maritime and trading activities of all types. The importance of this connection was not lost on the Museum's early trustees who actively encouraged and commissioned ships' captains to gather material on their voyages for the collection. Much of the material from the Pacific area was collected in this way. Many people from Inverclyde have sought their living abroad as planters, mining engineers, administrators, soldiers and missionaries. They donated a wide variety of objects from the many different cultures they encountered.

Today this material provides important evidence of their travels and of the societies they visited. The Museum is particularly fortunate in having a major collection of objects from Japan. Their presence is largely due to the activity of one man, George Rodgers Macdougall. G.R. Macdougall was prominent in many local enterprises such as The Harbour Trust, School Board and the Museum. He was involved in the

local sugar trade and eventually his business led him to emigrate to New York, where he established one of the largest commodity trading firms of the day. In the early part of this century many objects from Japan had made their way into the auction houses of Europe and America and were being bought by western collectors. It was during the period 1900-1914 that G.R. Macdougall began to purchase Japanese objects with a view to donating them to the Museum. As a result of his consistent and well chosen purchases the McLean Museum now houses one of the best Japanese collections in Scotland.

The World Cultures collection contains items from all over the world beyond the British Isles but has particular strengths in the cultures of Asia, Africa and Oceania. There are currently 1,650 items in the collection mostly dating from the nineteenth and twentieth centuries and the types of objects include weapons, domestic, religious and ceremonial items, clothing, musical instruments and personal items such as jewellery.

The collection contains items from a wide range of locations in western, eastern and southern Africa. The items date from the nineteenth and twentieth centuries and the types of objects include weapons, domestic and ceremonial items, musical instruments and personal items such as jewellery. It includes a collection of ironwork from West Africa and items from the battlefield of Isandlwana, the great battle between the Zulus and the British Army. Other items of interest include a manuscript from Ethiopia and ceremonial adzes of the Tiv people of northern Nigeria.

There are also items from China and territories of the former Chinese Empire including Tibet and Formosa. The items are mainly from the latter part of the Qing dynasty that ended in 1911, and from the early period of the Chinese Republic. They come from various parts of China and fall into two broad categories: items produced for export to Europe and America, and those items produced by the Chinese for themselves. Items of particular importance are the 17th century Kang Xi period fire screen and a pair of Tibetan bodhisattva figures. The second group of items consists of everyday objects brought back from China where there happened to be a difference from the accepted western form of the object or if it had no western equivalent. Examples of such items are the abacus, Chinese pillows, slippers and boots, 'coolie' hats, pipes and fans.

The collection contains Japanese items from the 16th century onwards. It includes armour, swords and sword fittings, lances and other military items, ceramics, inro, lacquer work, netsuke, printed items, wood carvings, equestrian items and costume. The majority of the Japanese items in this collection were gifted by George Rodgers Macdougall, an important figure in the development of the Museum and in the cultural development of the Inverclyde area. The collection contains within it several smaller collections such as the netsuke, inro and tsuba. All the items in these smaller sub collections are of importance.

There is also a small group of items from Europe and the near and middle east. This small collection is of a very miscellaneous nature including items such as handcuffs from Siberia and thumbscrews from Portugal. Almost all of this material has poor provenances and is of no known Inverclyde, national or international significance.

The North American material contains a variety of objects from arrowheads to snowshoes. It contains some items of significance such as the Naskapi, painted caribou skin from Labrador, the Yurok hat and early period birch bark and moose hair baskets. The southern and Central American material contains mostly domestic

items and weapons and ranges from the modern West Indies to pre-Columbian pottery from Peru and ceramic items from Mexico. Most of the material is of generally low significance with exception of the Sailor's Valentine and the pre-Columbian pottery

The Oceania group of items contains material from the Pacific region and includes items from Polynesia, Melanesia, Micronesia and Australia. This varied collection includes a wide range of items from the area and although there are a large number of weapons such as clubs and spears there are also ceremonial and religious items along with domestic items. This group of items has a high significance. It is one of the larger public collections of this material in Scotland it includes a nationally and internationally important collection of Malagan material from New Ireland.

Material from Pakistan, India (including the Andaman Islands), Sri Lanka, Burma, Malaysia, Singapore, Indonesia and Thailand is also represented in the World Cultures collection. Much of it was brought home as 'souvenirs' by nineteenth century travellers to India who were fascinated by the richness, variety and complexity of the societies that they found. Although some products of Indian society, such as textiles, had been familiar to the European world for centuries, these nineteenth century travellers collected those items that often seemed to represent the unique inner qualities of the south Asian world - its religions and their beliefs. As such, the collection centres on the gods, myths and legends of south Asia. Figures of the Buddha, the Hindu gods and other deities are prominent as are weapons, especially those related to local cultural and spiritual belief such as the Indonesian Kris. The material is generally of modest significance although it does contain some important pieces such as Burmese marble Buddhas.

The world cultures collection at the McLean Museum is one of the top half dozen collections of its type in Scotland. This collection documents the activities of people from the Inverclyde area as well as Inverclyde's connections with the wider world with many of the items being donated by seafarers, merchants, missionaries and others from Inverclyde who made their careers in the far flung parts of the world.

Natural History Collection

The McLean's natural history collection is substantial and reflects the considerable importance attached to collecting in this field over the years of the Museum's existence from its inception up until the 1940s. The holding of bird specimens, mainly mounted for display, numbers over 950 and includes significant species such as the extinct Passenger Pigeon and Eskimo Curlew. Other animal groups are represented, including several thousand specimens of insects (mainly Coleoptera and Lepidoptera), and molluscs. The origin of the animal material is world-wide and includes the large mounted big game specimens of R.L. Scott of Scott's Shipbuilders, Greenock. A number of his specimens are on permanent display and include a Nile crocodile and an Indian Tiger. An Okapi and a Bongo are also on show, both rare animals in museum collections. There are over 1100 herbarium specimens mainly local to Inverclyde.

The key natural history display is the R.L. Scott collection. Robert Lyons Scott (1871-1939) was a member of the long-established Scott shipbuilding family. He was a noted traveller and collector and his main interests were arms and armour and big game hunting. The animals, birds and fish that he collected on his world travels were presented to the McLean Museum in the 1920s and 1930s. Today these displays are amongst the most popular with young children and families.

The McLean's collection of over 1,000 geological specimens encompasses rocks, minerals and fossils from all over the world. Only a small proportion of this material is of local origin. The collection includes a limited amount of high quality material but its strength is in its range and diversity. The specimens serve as good illustrative material for topics relating to some of the principal areas of study in geological science.

The botany section of the Natural History collection includes vascular plants, (flowers, trees, grasses and ferns) and the bryophytes (mosses and liverworts) which reproduce with microscopic spores as opposed to seeds. The botanical specimens of the Natural History collection are currently undergoing cataloguing. As yet the specimens have not been fully categorised. There are at present 1,186 botanical specimens of flowering plants, ferns, mosses and liverworts in the collection.

The botanical specimens are mostly nineteenth century examples of which around one third were collected within the Renfrewshire area. The majority of the collection is in the form of labelled herbarium sheets comprising pressed and dried plant material mounted in album leaves. The botany section of the Natural History collection also includes lichens. The collection contains 84 specimens dating from the nineteenth century gathered from various parts of Scotland with only 2 specimens from the Inverclyde area.

Loss of biodiversity has been named as one of the major crises facing the world today. Specimens stored in herbaria provide documentation of biodiversity. Herbarium records may be used to create range maps and plot historic and current species distributions. The collection provides a source of data for the geographical distribution of species within the Renfrewshire area in the nineteenth century.

The botanical collection has been acquired in an ad hoc manner and therefore whilst providing a wide range of examples it does not do so on any scientific basis. The collection has no known local, national or international significance. The lichen section in the natural history collection is now effectively closed and is not used for either long term or temporary display, in part due to conservation concerns over the fragile nature of many of the specimens. It is now primarily a research resource.

The geological section of the Natural History collection includes fossil specimens. Fossils are the preserved remains or traces of once living animals and plants. For example the shell of a marine snail, the delicate impression of fern leaves or the complete skeleton of a huge dinosaur can all be preserved as fossils. There are 950 specimens in this collection which includes examples from the animal and plant groups. The specimens mainly come from Scotland and England. The collection has been acquired in an ad hoc manner and therefore whilst providing a wide range of examples it does not do so on any scientific basis. The collection has no known local, national or international significance. Many of the fossils were supplied by Robert F. Damon, an important late nineteenth century fossil dealer. The fossil section of the natural history collection is now effectively closed and is not used for either long term or temporary display. It is now primarily a research resource.

The geological section of the Natural History collection also includes minerals. There are 637 specimens in the collection. This is a general collection containing a wide range of specimens from around the world and from across the major mineral groups including native elements, carbonates, oxides, sulphides, sulphates and phosphates. Of particular note are the specimens from Canada and Australia. The collection has

been acquired in an ad hoc manner and therefore whilst providing a wide range of examples it does not do so on any scientific basis. The collection has no known local, national or international significance. A notable donor to the collection was Alexander Tilloch Galt, Governor General of Canada. The mineral section of the natural history collection is now effectively closed and is not used for either long term or temporary display. It is now primarily a research resource. The geological section of the Natural History collection includes rocks. There are 239 specimens in the collection which is a general collection including examples from Scotland, England and beyond. The rock section of the natural history collection is now effectively closed and is not used for either long term or temporary display. It is now primarily a research resource.

The zoological section of the Natural History collection includes bird and bird egg specimens. There are 1629 specimens in this collection. The collection mostly consists of mounted bird specimens and bird eggs (674 specimens) with a small number of study skin specimens. There are also some un-catalogued osteological specimens in the form of a collection of British bird sterna along with a variety of other material such as skeletons and skulls. The specimens come from the British Isles, Europe, Asia, the Americas, Australia and especially Africa. Specimens were collected from the middle nineteenth century until the 1960s. A large number (220) of the mounted specimens, in particular from Africa, were donated by Robert Lyons Scott, having been acquired by him whilst on safari. Another group of 46 specimens of African birds were donated by Matthew Black. Several of the specimens in the collection are of now extinct or severely endangered birds. These include the Passenger Pigeon and the New Zealand Kakapo. Such extinct and endangered specimens are particularly important for research purposes. Many of the specimens are provenanced and, in the case of many of the mounted specimens, were created using the finest taxidermists of the day such as Charles Kirk of Glasgow and Rowland Ward of London. Some specimens from the collection form part of the long term display on the top floor of the Museum. Other specimens have from time to time been exhibited in an appropriate exhibition context. Although many of the specimens in the collection are now almost 100 years old and conservation requirements make them unsuitable for public display, they are currently retained for research purposes.

The Invertebrate section of the Natural History collection contains insect specimens. The collection contains over 3,100 specimens. These comprise 1,587 butterflies, 558 moths and 1,008 coleoptera specimens. Although the collection is has large numbers of British specimens there are also holdings of butterflies, moths and beetles from around the world. The specimens date from the mid nineteenth century to the mid twentieth century. Most of the specimens are dried and pinned. The most significant group within the collection are the 67 specimens of mimicry butterflies and moths donated by George Rodgers Macdougall. These have been professionally mounted in glazed plaster moulds. Some specimens from this collection form part of the long term displays on the upper floor of the Museum.

The Invertebrate section of the Natural History collection also contains 1567 mollusc specimens. It includes 22 amphineura, 455 bivalves, 12 cephalopods, 1068 gastropods and 7 tusk shells. This collection consists of dry empty shells and includes terrestrial, fresh water and marine molluscs from all over the world. The specimens date from mid nineteenth century to the mid twentieth century. The geographical range is worldwide but there is a particular emphasis on foreign species.

The Invertebrate section of the Natural History collection also contains various non-insect arthropods, all crustaceans. There are 69 specimens of crustacean in the collection, largely from the British Isles, especially the Channel Islands. Other invertebrates in the Natural History are 7 brachiopod specimens from Singapore and the Mediterranean.

The Natural History collection contains 4 reptile specimens: an iguana, a python skin, a turtle shell and a Nile crocodile (*Crocodylus niloticus*). This small collection has only one specimen of note: the Nile crocodile (*Crocodylus niloticus*). This specimen is part of the collections that document the activities of Robert Lyons Scott, a prominent Inverclyde figure and a director of Scott's Shipbuilding and Engineering Co. Ltd., Greenock. The Nile crocodile (*Crocodylus niloticus*) is part of the long term display on the upper floor of the Museum.

This collection contains a small number of fish specimens: 7 specimens in total; 4 of the specimens are mounted fish jaws. The bulk of this collection consists of mounted specimens acquired by Robert Lyons Scott during his big game hunting trips in the 1920s and 1930s. These collections document the activities of Robert Lyons Scott, a prominent Inverclyde figure and a director of Scott's Shipbuilding and Engineering Co. Ltd., Greenock. Most of the fish specimens are part of the long term display on the upper floor of the Museum.

The mammal section of the Natural History collection contains 38 specimens, mostly of big game mounts of African animals. Other specimens consist of tusks, horns etc. These collections document the activities of Robert Lyons Scott, a prominent Inverclyde figure and a director of Scott's Shipbuilding and Engineering Co. Ltd., Greenock. The mammal mounts are of high quality having been made by Rowland ward of London, the world's leading taxidermist of the inter war years. Many of the mammal specimens are big game specimens and form part of the long term display on the upper floor of the Museum. These include Indian Tiger, Bongo, Okapi, Lion and Leopard.

Photographic Collection

This collection contains photographs dating from the 1850s onwards. The subjects are mainly ships and maritime scenes with a large number of views of Inverclyde locations, scenes and events. There are currently 7,868 items in the collection. The collection largely consists of prints along with large format glass negatives and some modern colour transparencies.

This collection contains, with the Watt Library, the largest repository of images of Inverclyde and as such plays a unique role. It also serves as an important archive of Clyde maritime images containing many photographs of Clyde built vessels on trial, archival yachting images of Sir Thomas Lipton and images of vessels in service at various Clyde ports.

Publication Collection

This small collection contains a mixture of locally published newspapers, books on subjects related to prominent Inverclyde industries such as shipbuilding, rope making and sugar refining. There are also a small number of large format art books such as David Roberts' 'Nubia'. There are 273 items in the collection. The collection is a mixture of low quality mass market books, commercial material and high quality material of significance and value. Some of the large format books, such as the seventeenth century maritime atlas *Le Neptune François*, are of national and international importance.

Restricted Access Collection

This collection contains items which are restricted either through legislation relating to firearms or through the legislation relating to Health and Safety. There are 38 specimens in the collection which largely consists of a group of licensed firearms along with items such as World War II gas masks which require to be controlled for health and safety reasons. The collection is now effectively closed and is not used for either long term or temporary display, in part due to health and safety concerns of some of the items and the legal restriction on other items.

3. Criteria governing future acquisition policy including the subjects or themes, periods of time and/or geographic areas and any collections which will not be subject to further acquisition.

Archives

As the McLean Museum and Art Gallery holds and intends to acquire archives, including printed ephemera, they will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002). The Museum will continue to collect all types of archival material without regard to format, language or date of production or publication, by purchase, donation and deposit provided that these fall within the stated areas of interest. The area of local interest with regard to the collection of archives and local studies material is defined as all parts of Inverclyde. With regard to local material, this will include books, articles, pamphlets, maps and plans relating to Greenock, Gourock, Port Glasgow, and Inverkip, Kilmacolm and Wemyss Bay and the Inverclyde area in general.

The collecting policy also includes representative material from other countries with which Inverclyde has had significant contact. Additionally, in order to preserve archival integrity, archives and records relating to areas outside Inverclyde may also be collected. This will normally apply in cases where, although the main provenance of an archive lies within Inverclyde, component parts of it have a wider significance.

In order to preserve information for future generations, archives and local studies material will be collected which has, either for statutory reasons or because of the specific requirements of a vendor, donor or depositor, a designated period of closure or restricted conditions of public access.

The Museum will co-operate closely with the Watt Library in order to avoid duplication of effort and to extend and enhance all our collections. The Museum will also work closely with libraries, archive repositories and other bodies in Scotland with regard to the collection of archives and local studies material. Vendors, donors and depositors offering us material outside of our area of interest will be urged to pass such material on to a more appropriate archive repository. The Museum Archives collection will refuse purchases, donations and deposits of material which fall outside its area of interest, or where it is the professional opinion of the Museum's Curator that the material is inappropriate for permanent preservation, or where such acquisitions would threaten the principles of archival integrity and respect of provenance, or where there are grounds to believe that the vendor, donor or depositor does not have the legal right to dispose of the material in question. Special formats such as video or film may be transferred to specialist repositories with the agreement of the donor/depositor.

Fine Art

The collection of American and European art works contribute to the breadth and scope of the collection as a whole. Collecting should be of a passive rather than active nature since this collection does not constitute a primary collecting priority for the Art Collection as a whole.

The collection of Scottish and British art works is central to the Art collection and the Museum Collections as a whole. Collecting should be of an active nature, especially in seeking artworks that fall within the key genres of the collection. Marine works, portraits of Inverclyde people, depictions of Inverclyde scenes and works by significant Scottish and British artists. These should be sought as part of a long term strategy of building on the strengths of the collection. Of particular importance is the continued acquisition of high quality works by artists from Inverclyde, enhancing the Museum's role as the main repository for the artistic traditions of the Inverclyde area.

All artworks which become available as potential additions to the collection should be considered for acquisition only if they meet the aesthetic standards of the existing collection, do not require inappropriately high levels of conservation and can be effectively displayed within the current facility.

Human History

This collection does not generally seek to add material which does not have an Inverclyde connection except in very exceptional cases which will be judged on a case by case basis by the Curator. Glassware, metalwork, costume, textiles and numismatic items of general interest are not accepted. Only items with a specific and strong Inverclyde connection or context will continue to be collected. Generic items made elsewhere and merely used in the Inverclyde area for a general purpose should not be accepted.

The McLean Museum will specifically collect objects connected to the history of the towns and people of the Inverclyde area. Many items, including oral recollections, have been donated as a result of an active programme of temporary exhibitions on a variety of topics related to Inverclyde's history. This should continue. Items of contemporary date may be added to the collection where this is merited. The latter should include photographic records of new architecture and special community events where possible. Greenock Provincial Silver, Clyde Pottery and other decorative arts items with a specific and strong Inverclyde connection will continue to be collected. This collection will also continue to collect items which reflect aspects of industrial, social, working and personal life in the Inverclyde area.

Items for the Human History Collection will only be collected where they do not require inappropriately high levels of conservation and can be effectively displayed within the current facility.

Archaeology

Items from other parts of the United Kingdom or abroad would not be accepted unless it was material from Ancient Egypt with some secondary connection with Inverclyde. The Egyptian material in the collection was acquired before 1914 as a result of the activities of the Egypt Exploration Fund. Since the legal export of antiquities has been restricted since the 1920s, it is unlikely that this collection will have further additions in the future. Only the passive collecting of properly

provenanced items exported prior to 1914 should be considered and therefore, with this exception, this collection is effectively closed.

Given the paucity of Scottish material in the archaeology collection the McLean does not seek to actively collect in this field and if objects are offered they would be best placed with the National Museum of Scotland or another appropriate holder of archaeological material. The exception to this rule would be for finds located within Inverclyde subsequent to notification of the Regional Archaeologist.

World Cultures

Given the significance of the World Cultures collection, and its importance within the permanent and temporary display framework of the Museum, it is desirable to augment the collection when suitable opportunities arise. Ethnographic items are still offered to the McLean, often by inhabitants of the Inverclyde area whose relatives travelled abroad and brought back objects as curios. Material must be of a high enough quality to merit preservation and not duplicate material already held. Items with local associations are particularly welcome as are objects of oriental origin which would give added breadth and depth to the strong and substantial collection of material from Japan and China.

Natural History Collection: Botany and Zoology

The natural history collection is an important one for the McLean and takes up a proportionately high percentage of the permanent displays. Its strength is in world-wide coverage of fauna. The principal use of the historical collection is in permanent and temporary display work and there is no systematic collecting of natural history material for scientific study, so it is effectively a closed collection. Exceptions to this would be the acceptance of road kills or other legally collected dead specimens for the McLean's collections which would be mounted for display by other agencies.

Natural History Collection: Geology

The fossil, rock and mineral collections are retained primarily for the purposes of display, exhibition and research. There is no systematic collecting of this material for scientific study, so it is effectively a closed collection with the exception of material from Inverclyde with accompanying collection data. Efforts should be made to collect representative geological specimens from the local area particularly when unusual collecting opportunities present themselves, such as when new cuttings are made for road or building developments.

Photograph Collection

The McLean seeks to add to its collection of historical photographs of local maritime interest and views of people and places relating to Inverclyde. The Museum should build up, as far as is practicable, contemporary photographic records as a valuable archive for future exhibitions and research. As the Watt Library is the official archives repository for Inverclyde Council and maintains a separate collection of historical photographs and printed ephemera, liaison is required between the McLean Museum and the Watt Library Local Studies Collection to ensure that these items are preserved in the most appropriate location.

Publications Collection

As the museum does not have the facilities to collect such material, any items offered to the Museum will be referred to the Watt Library as a more appropriate collector of such material. Publications already in the possession of the Museum may be transferred to the Watt Library where appropriate. The collecting of publications lies outside the remit of a museum and therefore this collection is now closed.

Restricted Access Material

The Restricted Access Collection contains materials which by their nature and legislation cannot be made available for display or research. As such a collection falls outside the purpose of a museum collection it no longer serves the McLean Museum's mission. This is a legacy collection which is closed for further additions and which the McLean Museum will actively seek to disperse to more appropriate institutions in due course.

4. Limitations on collecting

The museum recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

The McLean Museum aspires to develop the collection so that it remains relevant and fulfils the mission and purpose of the Museum and aims to have the collection widely recognised and valued by the Inverclyde community and others that it serves through the provision of high quality services enabling the collections to be enjoyed by all.

The McLean Museum and Art Gallery will concentrate on collecting, exhibiting and providing access to material within the following focus areas:

1. Archaeological material from Inverclyde and Egypt.
2. Archives from the Inverclyde area.
3. Fine Art from Scotland, Britain and elsewhere and especially by Inverclyde artists.
4. Decorative arts, costume and textiles and numismatic material from the Inverclyde area.
5. Social history material from the Inverclyde area.
6. World cultures material.
7. Natural History from the Inverclyde area.
8. Photographs of local maritime interest and views of people and places relating to Inverclyde.

The McLean Museum and Art Gallery will strive to acquire artefacts and specimens that generally are complete and in good condition, and for which provenance or locality is well documented. The decision to acquire an artefact or specimen will be based upon the following considerations:

Relevance: Relevance to the collections development objectives. Acquisitions must be of value in promoting and supporting the objectives and purposes of the McLean Museum as set forth in the Museum's mission statement. Acquisitions must be authentic and should not be copies, reproductions, mass-produced or fakes.

Significance: The item must be significant through an association with an event, person, historical period, or geographic area or representing locally significant themes, processes, activities, and culture.

Resources: Availability of resources, both human and financial, to acquire, document, preserve, store, and exhibit the object or specimen. The cost and expenditure of staff time and other resources in acquiring, researching, transporting, processing and storing acquisitions must fit within the Museum's available resources. The condition of a proposed acquisition must be such that the McLean Museum can adequately care for and preserve it. Acquisitions must be of a suitable size and physical state for the McLean Museum to provide adequate storage space and security.

Use: The item should provide opportunities for use, exhibition, research, and other requirements. Any documentation, oral or written, available to support the ownership, authenticity, study, and use of the object should be included in the accompanying catalogue record.

Physical condition of the object: The condition of the object must not be such that it hinders the storage or use of the item, nor pose a danger to staff and the collections.

Cultural sensitivity of the object: The object must not have such cultural sensitivity that it hinders opportunities to use, exhibit or research the object.

Risk: Health and safety compliance and the absence of threats to users or to other elements of the collection.

Absence of restrictions on use: Acquisitions must be free of any restrictions or conditions, and exceptions to this criterion will be made only in extraordinary circumstances and in consultation with the Museum's governing body, Inverclyde Council.

Compliance with applicable legislation and regulations: Acquisitions must be the legal property of the donor or seller and they must have legal authority to transfer ownership or sell the objects. Appropriate accounting of the provenance of potential acquisitions should be provided to the Museum Curator.

5. Collecting policies of other museums

The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following museums:

- Castle House Museum, Dunoon
- Renfrewshire Museums Service
- Glasgow Museums Service
- North Ayrshire Museums Service

6. Policy review procedure

The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.

Museum Galleries Scotland will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

7. Acquisitions not covered by the policy

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

8. Acquisition procedures

a. The museum will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

b. In particular, the museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

c. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

d. So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

e. The museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures. In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to the McLean Museum by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person acting on behalf of the Inverclyde Council, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

f. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because the museum is either:

acting as an externally approved repository of last resort for material of local (UK) origin; or

acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or

acting with the permission of authorities with the requisite jurisdiction in the country of origin; or

in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

g. As the museum holds or intends to acquire human remains from any period, it will follow the guidelines in the “Guidance for the Care of Human Remains in Scottish Museums” issued by Museums Galleries Scotland in 2008.

9. Spoliation

The museum will use the statement of principles ‘Spoliation of Works of Art during the Nazi, Holocaust and World War II period’, issued for non-national museums in 1999 by the Museums and Galleries Commission.

10. The Repatriation and Restitution of objects and human remains

The museum’s governing body, acting on the advice of the museum’s professional staff, if any, may take a decision to return human remains unless covered by guidance from Museums Galleries Scotland, objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 12a-12d, 12g and 12s below will be followed but the remaining procedures are not appropriate.

The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the “Guidance for the care of human remains in museums”.

11. Management of archives

As the museum holds / intends to acquire archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

12. Disposal procedures

Disposal preliminaries

a. The governing body will ensure that the disposal process is carried out openly and with transparency.

b. By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum’s collection.

c. The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.

d. When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

Motivation for disposal and method of disposal

e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12g-12s will be followed and the method of disposal may be by gift, sale or exchange.

f. In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 12g-12m and 12s will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:

- the disposal will significantly improve the long-term public benefit derived from the remaining collection,
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit),
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored.

The disposal decision-making process

g. Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

Responsibility for disposal decision-making

h. A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.

Use of proceeds of sale

i. Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of

collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from MLA.

j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

Disposal by gift or sale

k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

m. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

Disposal by exchange

n. The museum will not dispose of items by exchange.

Documenting disposal

o. Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.